Music in the Classical and Romantic Eras

MCGY2612

Final Exam

Date: 11 June at 1.50pm

Location: Music Workshop

Duration: 10mins reading time + 2hrs (including listening tests) [*]

Format: The exam will be in five sections (A-E). Candidates should attempt all questions, except in Sections D & E where there will be an element of choice

Weighting: The exam is worth 35% of the total marks for this Unit of Study

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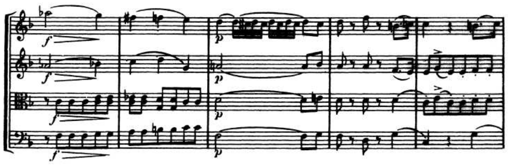
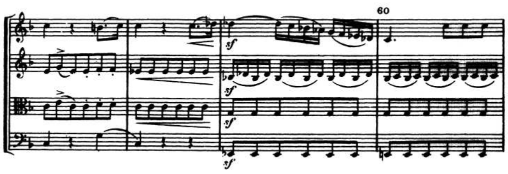
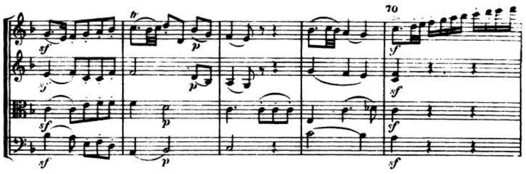
A: Listening (50 marks). Six excerpts, not all of which will be taken from the set works.[1]
Questions similar to in-class listening tests.

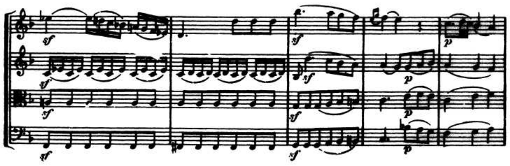
- Sample questions: Identify the work, composer, section of work from which this is taken
- What style of writing is being employed here?
- What instrument has the melody, and of what does the accompaniment consist?

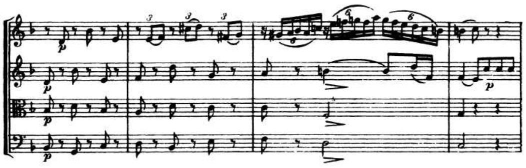
B: Score reading (50 marks). Six extracts, not all of which will be taken from the set works.[1]
Detailed questions pertaining to extracts and (in the case of set works) their context.











- Sample questions: Identify the composer, work & movement from which this is taken
  Ans: Joseph Haydn, String Quartet in C Op. 33/3, third movement 'Adagio'

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[*] Since candidates sitting MCGY2012: Music History 3 or MCGY2013: Music History 4 have fewer questions to answer, these exams will last 75 mins.

[1] Music History 3 will answer questions on extracts 1-3 only, Music History 4 on extracts 4-6 only.

- What is the function of the passage from bar 58-64?
  Ans: It serves as the link (in place of a true development) between the end of the exposition and the beginning of the recapitulation

- What point in the movement have we reached by the end of the excerpt
  Ans: We've reached the medial caesura in the recapitulation (before onset of S)

C: Definitions (40 marks). Ten terms to define.[2] Answers should be concise and comprehensive

- Sample question: 'Lieto fine'.
  Ans: literally 'happy ending'; the practice in 18th century opera of ending with some kind of happy resolution to the plot, no matter how tragic. The D major sextet at the end of *Don Giovanni* after the title character is taken to hell is a classical example

D: General knowledge (40 marks). Answer 20 out of 24 questions. These will test your acquaintance with music and musical practices 1750-1890. All these questions will be drawn from Chapters 20-30 of Burkholder et al., *A History of Western Music* 8th edition (New York: Norton, 2010)

- Sample questions: To the nearest five, how many symphonies did Haydn write? How many piano concerti did Beethoven write?
  Ans: Haydn: 105 Symphonies; Beethoven: 5 piano concerti

- Who reputedly said 'Any ass can hear that' when asked about a theme which allegedly resembles one of Beethoven's? What works were concerned?
  Ans: Brahms, about the resemblance between a theme in the finale of his first Symphony and Beethoven's Ode to Joy theme in the Ninth Symphony

E: Short-answer questions (30 marks). Answer two of eight questions by writing a focussed paragraph[3]

- Sample question: Describe briefly some of the ways in which Romantic compositions for piano differed from those written in the Classical era
  Ans: Where Haydn, Mozart and Beethoven cultivated the sonata as the primary genre of solo piano composition, the Romantics focussed instead on 'characteristic pieces' (*Charakterstücke*), short one-movement works which embodied a particular emotion or poetic idea. These could take the form of stylised dances (Mazurkas, Polonaises, waltzes, etc.), improvisations (preludes, fantasies, impromptus), exercises in virtuosity (etudes, toccatas), lyrical works (nocturnes, songs without words), or narrative-inspired compositions (ballades). Often these miniatures would be published in sets, whether merely for convenience (as with many of Chopin's Opus numbers), or as a true cycle of pieces linked by programmatic and/or musical elements and intended to be performed together (Schumann's *Papillons* or *Carneval*). Another common type in the Romantic era was the arrangement of operatic tunes, whether as a strict transcription of one number, or a free paraphrase on a variety of melodies, or even more than one opera. Formally, many of these works eschewed the complexities of sonata form, preferring simpler, more flexible structures (with ternary patterns particularly common).

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[2] Music History 3 will attempt to define terms 1-5 only, Music History 4 terms 6-10 only.
[3] Music History 3 will write answers to two of questions 1-4, Music History 4 two of questions 5-8